NUMBER THREE HUNDRED AND ELEVEN

ETCHINGS ✦ ENGRAVINGS
LITHOGRAPHS ✦ DRAWINGS

IVORY MINIATURES • CURRIER & IVES

From the collection of

ARTHUR B. DAVIES

And Other Owners

PUBLIC AUCTION SALE

SATURDAY, JANUARY 17TH, 1948, AT 2 P.M.

EXHIBITION—From Tuesday, January 13th, Until Sale

KENDE GALLERIES AT GIMBEL BROTHERS
33D STREET AND BROADWAY
NEW YORK (1)
1948

NUMBER THREE HUNDRED AND ELEVEN

ETCHINGS & ENGRAVINGS

Rembrandt • Zorn • Whistler • Cameron

Brockhurst • McBey • Pennell • Briscoe

LITHOGRAPHS AND POSTERS

BY TOULOUSE-LAUTREC

CURRIER & IVES AND OTHER AMERICAN PRINTS

Mezzotints • Drawings • Paintings

XVIII and XIX Century Miniatures on Ivory

From the Collection of the Late

ARTHUR B. DAVIES

Sold by Order of Mrs. Davies

And Other Owners

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(Daily 10 A.M.—5:30 P.M.)

KENDE GALLERIES AT GIMBEL BROTHERS

33D STREET AND BROADWAY

11th Floor

NEW YORK (1)

Telephone: PEnnsylvania 6-5511

1948

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

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6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

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in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

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12. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

13. In addition to the purchase price, the buyer will be required to pay the Federal, State and local taxes now or hereafter imposed upon the sale of the article or articles, unless the buyer is exempt from the payment thereof.

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AT GIMBEL BROTHERS — 11TH FLOOR
33RD STREET & BROADWAY • NEW YORK (1)

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Your attention is invited to the Conditions of Sale on Pages 2 and 3 of this Catalogue.

SATURDAY, JANUARY 17TH, 1948, AT 2 P.M.

CATALOGUE NUMBERS 1 TO 184 INCLUSIVE

ETCHINGS, ENGRAVINGS AND LITHOGRAPHS

ROBERT SARGENT AUSTIN

English: 1895-

1. **PALM SUNDAY:** ***ENGRAVING***
Original engraving by Austin. Fine impression, signed by the artist; in perfect condition. Edition limited; plate destroyed.

2. **THE BELLRINGER'S WIFE:** ***ENGRAVING***
Original engraving by Austin. Extremely fine impression, signed by the artist in pencil; in perfect condition. Edition limited to about 40 proofs; plate destroyed.

FRANK W. BENSON

American: 1862-

3. **THE GUIDE:** ***DRYPOINT***
Paff No. 185. Original drypoint by Benson; fine impression, signed by the artist. Edition limited; plate destroyed.

4. **YELLOWLEGS ALIGHTING:** ***DRYPOINT***
Paff No. 187. Original drypoint by Benson. Pub. state. Good impression, signed by the artist in pencil. Edition limited to 100 proofs, plate destroyed.

5. **THE WILD FOWLER:** ***DRYPOINT***
Paff No. 220. Original drypoint by Benson, extremely fine impression. Signed by the artist. Edition limited; plate destroyed.

6. **WINTER WILD FOWLING:** ***ETCHING***
Paff No. 265. Original drypoint by Benson; fine rich impression, signed by the artist in pencil. Edition limited; plate destroyed.

7. **HERE THEY COME:** ***DRYPOINT***
Paff No. 278. Published state. Proof signed in pencil and dedicated *"to Norman Wells, 1930."* Superb impression. Edition limited to 150 proofs.

10

EDMUND BLAMPIED

English : 1886-

8. Fisherman's Return and Ostend: *Two Drypoints*
Two original drypoints by Blampied. Fine impressions, signed by the artist. Edition limited to 100 proofs; plate destroyed.

8a. Benediction at Sea: *Drypoint*
Original drypoint by Blampied. Extremely fine impression, signed by artist. Edition limited to 100 impressions; plate destroyed.

LOUIS LEOPOLD BOILLY

French : 1761-1845

9. Qu'elle Est Gentile: *Stipple Engraving Printed in Color*
Stipple engraving printed in color by Bonne Foy after the painting by Boilly, extremely fine impression, in good condition with wide margins. Folio. Framed.

JEAN GIOVANNI BOLDINI

Italian : 1844/5-1931

10. Whistler Asleep: *Original Etching*
Fine impression. Signed artist's proof. One of the greatest portraits of the artist. Small folio. Framed.

(See Illustration)

M.A. BOURLIER

English: Early XIX Century

10A. PORTRAIT OF QUEEN CHARLOTTE: *STIPPLE ENGRAVING PRINTED IN COLOR*

Stippel engraving by Bourlier, after the painting by Sir William Beechey. Fine rich impression, in good condition. Published London, 1806. Framed.

ARTHUR BRISCOE

English: 1873-

11. AT THE FOOT OF THE MAST: *ETCHING*

Original etching by Briscoe. Fine impression, signed by the artist; edition limited to 50 impressions, plate destroyed.

12. THE PILOT: *ETCHING*

Original etching by Briscoe; extremely fine impression on old paper. Signed by the artist; edition limited to 75 proofs, plate destroyed. Framed.

13. TEN KNOTS: *DRYPOINT*

Original drypoint by Briscoe. Fine impression on old paper, signed by the artist. Edition limited to 75 proofs, plate destroyed.

14. OUTWARD BOUND: *ETCHING*

Original etching by Briscoe; fine impression on old paper. Signed in ink by the artist. Edition limited to 75 impressions, plate destroyed.

15. CUTTY SARK: *ETCHING*

Original etching by Briscoe; good impression, signed by the artist; edition limited to 75 impressions, plate destroyed. Together with impression from destroyed plate.

GERALD L. BROCKHURST

English: 1890-

16. DORETTE: *ETCHING*

Original etching by Brockhurst. Fine rich impression, signed in pencil by the artist. Edition limited to 75 proofs and plate destroyed.

17. THE BLACK CLOAK: *ETCHING*

Original etching by Brockhurst. Good impression, signed in the plate and dated 1943. Trial proof, edition limited, plate destroyed.

GERALD L. BROCKHURST—*Continued*

18. Ophelia: *Etching*
Original etching by Brockhurst. Beautiful rich impression, signed in the plate. Trial proof, edition limited, plate destroyed.

19. Sienna: *Lithograph*
Original lithograph by Brockhurst; fine early trial proof bearing the artist's initials in the stone. Edition limited to about 75 impressions, stone destroyed.

JACQUES CALLOT

French: 1592-1635

20. Balli di Sfessania: *Series of Twenty-four Engravings*
Small engravings mounted as a booklet. All prints trimmed to platemark.

DAVID YOUNG CAMERON

Scotch: 1865-

21. The Flower Market: *Etching*
Rinder No. 130. Original etching by Cameron. Fine impression on old Dutch paper, signed by the artist. Edition limited to about 50 impressions, plate destroyed.

22. Gateway Bruges: *Etching*
Rinder No. 387. Original etching by Cameron. Fine impression, on old Dutch paper, signed by the artist. Edition limited to about 50 impressions, plate destroyed.

23. Restaurant Cavalier: *Etching*
Rinder No. 365. Original etching by Cameron. Fine rich impression, signed by the artist. Edition limited to about 75 impressions, plate destroyed.

24. The Little Devil at Florence: *Drypoint*
Rinder No. 401. Original drypoint by Cameron. Extremely fine impression, signed by the artist. Edition limited to about 75 impressions, plate destroyed.

24a. Drumadoon (Arran): *Etching*
Rinder No. 430. Original etching by Cameron. Good impression on thin Japanese paper, signed by the artist. Edition limited, plate destroyed.

25

LOUIS PHILIBERT DEBUCOURT

French: 1755-1832

25. Frascati: ***Etching Finished with Aquatint***

Etching finished with aquatint by Debucourt after the artist's own design, from a sketch on the spot. Carefully colored by hand. M. Fenaille No. 196, Portalia and Berald No. 13. Folio. Brilliant impression, with inscription. Large margins.

Note: An important engraving showing the Parisian gay life under the First Empire. "Frascati" was a dancing and gambling house situated at the corner of the Boulevard and the Rue de Richelieu.

(See Illustration)

GUSTAVE DORE

French: 1832-1883

26. The Lovers and Andromeda: ***Two Engravings***

Two original engravings by Doré, fine impressions, signed in pencil by the artist.

KERR EBY

American: 1889-1946

27. COWSHED: *ETCHING*
Original etching by Eby. Fine impression, signed by Mrs. Eby. Edition limited to 100 proofs, plate destroyed.

Note: The last etching made by Eby before his death.

28. THE POOL: *ETCHING*
Original etching by Eby. Fine impression, signed and printed by the artist. Edition limited to 100 roofs, plate destroyed.

HEDLEY FITTON

English: 1859-1929

29. STREET SCENE AND FLOWER SHOP: *TWO PENCIL DRAWINGS*
Two original pencil drawings by Fitton. Signed by the artist.

MARIANO FORTUNY Y CARBO

Spanish: 1837-1874

30. PORTFOLIO OF TWENTY-EIGHT ETCHINGS
Twenty-eight etchings after Fortuny including the signature: "The Serenade", "Arab Watching by the Body of His Dead Friend", "The Dead Kabyle", "The Hermit", and other famous etchings. In a folio portfolio entitled "Eaux-fortes Originales".

LUCIEN MARCELIN GAUTIER

French: 1849-

31. PARIS, LA CONCIERGERIE: *ETCHING*
Original etching by Gautier, signed in plate and on margin. Together with "Military Types," etching by Detaille; "Thames Valley," etching by John Fullwood, signed; "Interior of a Cathedral," etching signed by Charles Murray; and Japanese color print, "Kite Flying", by Hiroshige from the "Views of Yedo." All framed. (5 pieces)

WINSLOW HOMER

American: 1836-1910

32. SET OF TEN WOOD ENGRAVINGS
Set of ten including Trapping in the Adirondacks, A Winter Morning, Shoveling Out, Waiting for a Bite, The Battle of Bunker Hill and other subjects. Good impressions, framed.

F. LEO HUNTER

American Contemporary

33. AN ETCHING AND TWO DRAWINGS
Original etching Old Whaler, Charles Morgan, signed, and two original drawings, Flying Cloud and Glory of the Seas, signed and all framed.

JAMES McBEY

Scotch: 1883-

34. New York Harbour: ***Etching***

Original etching by James McBey. Fine impression. Signed proof and numbered XX, with date 1941. Edition limited to 50 impressions, plate destroyed. With presentation inscription to "David Bandler."

35. Ranchos de Taos: ***Etching***

Original etching by McBey. Proof signed and numbered in ink LV. Dated 1942 in the plate. Fine impression. Edition limited to 50 proofs. Plate destroyed.

36. Soames Sound: ***Watercolor***

Original watercolor drawing by McBey. Depicting a farm with outbuildings, beside a lake between mountains. Signed *James McBey, Soames Sound,* and dated *August 21, 1940.* *6⅞ x 12½ inches*

37. Point Reyes, Marin County, California: ***Watercolor***

Original watercolor by McBey. A farmer is seen standing near one of his barns to the right a grove of trees, with hilly terrain on both sides and a bay in the distance. Signed *James McBey, Point Reyes, Marin County, Cal.* and dated *December 17, 1941.* *13½ x 20 inches*

EDOUARD MANET

French: 1832-1883

38. Les Gitanos: ***Etching***

Guerin No. 20, Nelason No. 2; original etching by Manet, printed by Delatre, and signed in the plate. Framed.

CHARLES FREDERICK WILLIAM MIELATZ

American: 1864-1919

39. Washington Square North: ***Etching in Colors***

Original etching by Mielatz, signed by the artist. Together with a colored mezzotint by Chas. Bird and one by Will Henderson. Framed. (3 pieces)

JOSEPH PENNELL

American: 1860-1926

40. Bridge of Alcantara: ***Etching***

Wuerth No. 322. Original etching by Pennell, signed on the margin in pencil and with these penciled notes in the handwriting of Pennell: *Use this paper. This is much the best proof. This is the best paper.* Rich impression, perfect condition.

41. The West St. Building: ***Etching***

Wuerth No. 491. Fine impression, signed and printed by the artist; in perfect condition. Edition probably 90 proofs.

42. Weehawken Terminal: ***Etching***

Wuerth No. 696. Original etching by Pennell. Fine impression, signed and printed by the artist. Edition limited to about 50 proofs.

43. Not Naples but New York: ***Etching***

Wuerth No. 776. Original etching by Pennell. Fine impression. Signed in pencil by the artist. Edition limited probably to 50, plate destroyed.

44. **Hudson Avenue Completion, Brooklyn Edison Co.:** ***Etching***
Wuerth No. 804. Original etching by Pennell. Fine impression, signed and printed by the artist.

45. **Shipping from Brooklyn Heights:** ***Etching***
Wuerth No. 834. Original etching by Pennell; fine impression, signed and printed by the artist. Edition limited to about 50 impressions.

CHARLES ADAMS PLATT

American: 1861-1940

46. **A Misty Morning:** ***Etching and Drypoint***
Original etching by Platt. Fine rich impression. Signed by the artist and dated in the plate 1888. Edition limited to about 75 proofs; plate destroyed. Very rare.

REMBRANDT VAN RIJN

Dutch: 1607-1666

47. **Rembrandt's Mother, Head and Bust Three-quarters Right:** ***Etching***
Hind No. 1; Bartsch No. 354. Second state of two. Signed in the plate with initials and dated 1628. Impression in perfect condition, trimmed to the plate. Very rare.

48. **Beggar Seated Warming his Hands at a Chafing Dish:** ***Etching***
Hind No. 8; Bartsch No. 173. Second state of two, with shading on the bundle. Unsigned; done about 1630. Good impression, with narrow margins and small repairs.

49. **Beggar Leaning on a Stick, Facing Left:** ***Etching***
Hind No. 9. Only state. Bartsch No. 163. Unsigned. Etched about 1630. Rich impression. Large margins.

50. **The Angel Appearing to the Shepherds:** ***Etching***
Hind No. 120. Third state of three; Bartsch No. 44. Rich impression, with numerous repairs and cut margins, with signature cut off bottom.

51. **Study of Saskia as Saint Catherine or "The Little Jewish Bride":** ***Etching***
Hind No. 154, only state; Bartsch No. 342. Signed in the reverse *Rembrandt f. 1638.* Fine impression, trimmed to the plate.

52. **Virgin and Child in the Clouds:** ***Etching***
Hind No. 186, first state of two; Bartsch No. 61. Extremely fine impression, in perfect condition. Trimmed to the platemark. Extremely rare. With Paul Mathey's collector's mark on reverse.

53. **The Card Player:** ***Etching***
Hind No. 190; Bartsch No. 136. First of three states before many details by another hand. Signed in the plate *Rembrandt f. 1641.* Fine impression. Trimmed to the platemark. Unidentified collector's mark on reverse.

54

REMBRANDT VAN RIJN—*Continued*

54. Landscape with Three Gabled Cottages: *Etching*
Hind No. 246; third state of three; Bartsch No. 217. Fine rich impression, signed in the plate *Rembrandt f. 1650.* Thread margin and fine crowned double-headed eagle watermark.

(See Illustration)

55. The Bathers: *Etching*
Hind No. 250; Bartsch No. 195. Second state of two s,igned in the plate *Rembrandt f. 1651.* Good impression and margin.

REMBRANDT VAN RIJN—*Continued*

56. Daniel's Vision of the Four Beasts: *Etching and Drypoint*
Hind No. 248D, third state of four; Bartsch No. 36. Signed in the plate *Rembrandt f. 1655.* Brilliant impression. Thread margin, lower edge broader.

Note: This is one of four illustrations for a Spanish book, *Piedra gloriosa o de la estatua de Nebuchadnesar,* written by a friend of Rembrandt.

57. Woman Cutting Her Mistress's Nails (Bathsheba?): *Etching*
Hind No. 312; Bartsch No. 127. Good impression. Trimmed to the plate-mark.

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

58. Pessima and La Glu, Yvette Guilbert: *Two Lithographs*
Delteil Nos. 254 and 253. Two original lithographs by Toulouse-Lautrec, good impressions, bearing the artist's monogram signature.

JAMES A. McNEILL WHISTLER

American: 1834-1902

59. La Vielle Aux Loques: *Etching*
Kennedy No. 21. Published state. Original etching by Whistler; signed in the plate, fine rich impression. Edition limited, plate destroyed.

60. The Lime Burner: *Etching*
Kennedy No. 46. 2nd state. Original etching by Whistler. Signed and dated in the plate 1859. Fine rich impression, edition limited, plate destroyed. One of the Thames set.

61. Black Lion Wharf: *Etching*
Kennedy No. 42. Third state. Original etching by Whistler, extremely fine impression on thin paper; signed in the plate and dated 1859. One of the Thames set. Edition limited, plate destroyed.

62. Drouet: *Drypoint*
Kennedy No. 55. Original drypoint by Whistler; good impression, signed in the plate and dated 1859.

63. Churchyard: *Lithograph*
Way No. 17. Original lithograph by Whistler. Good impression, signed with the artist's butterfly signature in pencil. Edition limited to twelve proofs, stone destroyed.

64. A Portrait, Miss Howells: *Lithograph*
Way No. 75. Original lithograph by Whistler; fine impression, signed with butterfly. Edition limited to six proofs, stone destroyed. Very rare.

65. The Little Door, Lyme Regis: *Lithograph*
Way No. 83. Original lithograph by Whistler; good impression, signed with artist's butterfly signature in pencil. Edition limited to fifteen proofs, stone destroyed. Slightly foxed.

66. The Garden Porch: *Lithograph*
Way No. 140. Original lithograph by Whistler. Fine impression, signed with artist's butterfly signature in the stone. Edition limited to eight proofs, stone destroyed.

67. The Adam and Eve Tavern, Old Chelsea: *Etching*
Kennedy No. 175. 2nd state. Original etching by Whistler, good impression, signed in the plate with butterfly signature. Edition limited, plate destroyed.

ANDERS LEONARD ZORN

Swedish: 1860-1920

68. Olga Bratt: *Etching*
Asplund No. 74, Delteil No. 73, Schubert-Soldern No. 53. Original etching by Zorn. Second state of two. Fine impression signed in plate and in pencil on margin. Edition limited to about 40 impressions, and plate destryed.

69. Maja Von Heijne: *Etching*
Asplund No. 150, Delteil No. 149, Schubert-Soldern No. 120. Original etching by Zorn. Second state of two signed in the plate *Zorn 1900,* and in pencil on the margin. Fine impression. Edition limited to about 30 impressions and plate destroyed. Very rare.

70. Shallow: *Etching*
Asplund No. 259. Original etching by Zorn. Fourth state of four. Signed in the plate *Zorn 1913* and in pencil on the margin. Fine impression; edition limited and plate destroyed.

MISCELLANEOUS PRINTS

71. Two Early American Historical Prints
Colored lithograph of *The Presidents of the United States;* and an engraving by A. B. Walter of *Pres. Lincoln and Family.* Folios. Framed.

72. The Lights and Shadows of Horse Racing: *Lithograph*
Original lithograph by Joseph Koehler; fine impression with wide margins; large folio.

73. The Women of '76, Molly Pitcher, Heroine of Monmouth: *Colored Lithograph*
Lithograph in colors published New York, 1856, good condition, framed.

74. **Seven Portrait Engravings and Etchings**
"Edgar Allan Poe," etching by A. G. Learned; "Willem de IV," XVII Century engraving; "Helena Leonora de Sieveri," engraving by Cooper after Corn Vischer and Van Dyke; "Duchess of Milan," colored mezzotint by Charles Bird; French etching of Barré; an etching of Richard Wagner; and an impression from the destroyed plate of a mezzotint after Rembrandt by Edwards. All framed.

75. **Set of Four Lithographs in Color**
Set of four: The Cherry Seller, The Image Boy, The Soldier's Return, The Fisherman's Hut; lithographs printed in color by LeBlond, London, in oval, framed.

76. **Abraham Lincoln: *Mezzotint Engraving***
Mezzotint engraving by Frederick Reynolds, 1918, large folio, good condition, framed.

77. **Three Aquatints and an Engraving**
The Weary Sportsman by Keating after Wheatley, Country by Pyall after F. C. Turner, and Town by Pyall after F. C. Turner, small folio, one with small hole, framed. Together with an engraving in color Memorial to Washington, framed.

78. **Four Coaching Prints**
"The Taglione," Windsor coach; aquatint by C. C. Henderson; colored by hand. Together with two other aquatints and a colored lithograph.

79. **Five Woodcuts**
"The Good Samaritan" by Walter von Ruckteschell; "Red Rocks," "Western Scene," and "Sunset" by Birger Sandzen; all signed by the artists; and another woodcut of athletes, unsigned. Framed.

80. **Three French Etchings: Meryon, Buhot and Lalanne**
"Ministere de la Marine:" original etching by Charles Meryon, fine rich impression. "Souvenir of Barham Court:" Original etching by Felix Buhot bearing the artist's red owl stamp. "Landscape with Canal;" original etching by Lalanne, signed by the artist.

81. **Two Engravings and Two Lithographs**
Night and a Ship on Fire, engraving printed in color, and Portrait of Sir Henry Vale, and two lithographs in color, The "Essex" East Indiaman, and La Hausse, medium folio, good condition, all framed.

82. **Views of New York and Boston: *Five Engravings in Color***
View from Gowanus Heights, Brooklyn, by Bartlett and Adlard; The Narrows from Staten Island, by Bartlett and Finden, and the Ferry at Brooklyn, Bartlett and Richardson; State House, and Bunker Hill Monument, Boston, from the drawings by A. J. Davis, fine engravings in color. Together with a black and white engraving of Fort George with New York. Small folios, framed. (6 pieces)

83. Five Prints

Woodcut. Auction Sale by W. L. Sheppard. New York 1870, Heavy Weather, colored lithograph by Buffard, Destruction of Whaling Fleet in Arctic Ocean, wood engraving from Harper's Weekly, 1871, and two reproductions of lithographs by John Leach, large folio, Capital Finish, A Frolic Home after a Blank Day, framed.

84. Thirteen Coaching Prints in Colors

English, Early XIX Century

Mail in the Storm, Faithful Ally, Midnight Disaster, and others.

85. Collection of Fine Colotype Reproductions from Drawings by Degas

Six extremely true reproductions of drawings and pastels by Degas. "La Blanchiseuse," "Balerinas," "Melina Darde," "La Ballerina," and two nude studies. Framed.

86. Lot of Sporting Prints

English, XIX Century

Colored lithographs of famous racers and racing scenes. (11 pieces)

87. Six Hunting Prints in Colors

English: Early XIX Century

Scenes of the hunt with riders in pink coats, fording streams, jumping, etc.

88. Three Prints

The birthplace of Shakespeare and The Lakes of Killarney, both published by Currier and Ives, the latter published in 1868, and The Chinese Junk "Keying," published by N. Currier in 1847. Good impression, small folio, framed.

89. Pair Colored Aquatints

Tholsel, Dublin and St. Catherine's Church, Dublin, by James Malton, 1793 and 1797, published London, fine impressions, medium folio, framed.

90. Saint Veronica's Veil: *Woodcut*

After Albrecht Durer

Woodcut after Durer; fine rich impression, signed with monogram at the bottom. Large folio.

91. Home in the Country: *Lithograph*

Original lithograph in color by Charles Hart, published by Delavan, N. Y.; fine impression with small margin. Large folio.

92. Model of the Full-rigged Ship "Lillie"

Scale model of the full-rigged ship Lillie, said to be the James G. Blaine; in pine case painted white, the back pane with sky and lighthouse.

With case: Height 18½ inches; width 27 inches

93. Surrender of Cornwallis
H. T. P. 977. Lithograph in color, published by N. Currier, New York, 1946; small folio, good condition, framed.

94. The Tocsin of Liberty
H. T. P. 1002. Lithograph published by Currier and Ives in 1876, small folio, good condition; together with a lithograph in color of the Constitution and Guerriere, by J. Baillie; good impression. Both framed.

95. Washington Taking Command of the American Army, 1775
H. T. P. 1005. Lithograph in color by Currier and Ives, published New York, 1876; good condition, small folio. Framed.

96. Washington at Princeton, January 3rd, 1777
H. T. P. 1018. Lithograph in color by N. Currier, published New York, 1846; good condition, framed.

97. Washington at Princeton, January 3rd, 1777
H. T. P. 1018. Lithograph in color, published by N. Currier, New York, 1846; small folio, good condition, framed.

98. Washington at Valley Forge
H. T. P. 1023. Original lithograph in color by N. Currier; good condition, margin slightly foxed, framed.

99. U. S. Frigate Constitution
H. T. P. 1121. Lithograph in color, published by N. Currier; good condition, small folio, framed.

100. The Gem of the Pacific
H. T. P. 1204. Lithograph in color by N. Currier, published New York, 1849, small folio, fine condition. Framed.

101. Sloop Yacht "Volunteer"
H. T. P. 1480. Lithograph in color by Currier and Ives, published New York 1887, medium folio, some fox marks, framed.

102. View of the Park Fountain and City, Hall, N. Y.
H. T. P. 4050. Lithograph published in color by N. Currier in New York 1847; small folio, good condition, framed.

103. The American Patriot's Dream
Original lithograph in color by Currier and Ives, published 1861. Good impression, slightly foxed. Framed.

CURRIER AND IVES—*Continued*

104. Peters, Harry T., Currier and Ives
Currier and Ives, Print Makers to the American People, published Doubleday and Doran, 1929. 4to, cloth binding.

104a. Peters, Harry T., Currier and Ives
Currier and Ives, Print Makers to the American People, published Doubleday and Doran, 1929. 4to, cloth binding.

105. Washington
Lithograph in color, published by N. Currier; small folio, good condition, framed.

106. Five Colored Lithographs
Autumn on Lake George; The King of the Forest; Lieut. Genl. Ulysses S. Grant; My Little White Kitties; and My Three White Kitties. Small folios, good impressions.

FRENCH COLORED LITHOGRAPH POSTERS

JULES CHERET
French: 1836-1932

107. Four Small Lithograph Posters
"Palais de Glace, Champs Elysees," "Hippodrome," "Bal du Moulin Rouge," and "Athenee Comique;" all signed in the stone, mounted on cloth.

108. Two Large Lithograph Posters
"Orphee aux Enfers, Musique de J. C. Offenmach" and "Le Bullier"; theatre posters by Cheret signed on the stone, and mounted on cloth. Ragged edges.

109. Two Large Lothograph Posters
"Scaramouche" and "Le Droit du Seigneur," theatre posters by Cheret, signed on the stone, and mounted on cloth. Ragged edges.

JACQUES EDOUARD DUFEU
French: 1840-1900

110. Les Montmartroises: *Lithograph Posters*
Original lithograph in color by Du Feu; good impression, bearing the artist's monogram signature. Repaired and mounted on linen.

111. Paris Almanach and Le Diablotin: *Two Lithograph Posters*
Two lithographs by Du Feu, signed on the stones, mounted on cloth.

GASTON NOURY

French: XIX Century

112. Salon Des Cent and Le Pere Didier: *Two Lithograph Posters*

Two original lithographs in color by Noury; good impressions, signed by the artist in the stone. Poster designs for exhibitions. Together with another poster in sanguine by Willette also for Salon des Cent.

ALEXANDRE THEOPHILE STEINLEN

French: 1859-1923

113. Lait Pur de la Vingeanne: *Lithograph Poster*

Sponsel 114. Large lithograph poster by Steinlen, signed on stone; mounted on cloth and hung on roller; some stains. Together with "Libre Esthetique" by Van Rysselberghe; Sponsel 114, monogrammed in the stone; mounted on cloth.

114. Two Lithograph Posters

"A la Bodiniere" and "Le Journal" by Steinlen, both bearing the artist's monogram and signature in the stone. The former framed.

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

115. Berceuse and Le Poete et le Financier: *Two Lithographs*

Delteil No. 141. Two original lithographs by Toulouse-Lautrec, one in color, good impressions, bearing the artist's monogram signature. For music and theatre advertisements.

116. Elles: *Lithograph Poster*

Delteil No. 179. Original lithograph in color by Toulouse-Lautrec; fine impression, bearing the artist's monogram signature in the stone. Mounted on linen, very rare.

117. Lire Dans Le Matin: *Lithograph Poster*

Delteil No. 347. Original lithograph in color by Toulouse-Lautrec; bearing the artist's monogram signature in the stone. Repaired and mounted on linen. Very rare. Varnished.

118. Qui?: *Lithograph Poster*

Delteil No. 350. Original lithograph in color by Toulouse-Lautrec; good impression, bearing the artist's monogram signature; repaired and mounted on linen.

119. Babylone d'Allemagne: *Lithograph Poster*

Delteil No. 351. Poster by Toulouse-Lautrec for a book by Victor Jose, published 1894. Good impression, signed on the stone. Mounted on cloth.

120

HENRI DE TOULOUSE-LAUTREC—*Continued*

120. CONFETTI: *LITHOGRAPH POSTER*
Delteil No. 352. Original lithograph in color by Toulouse-Lautrec; fine impression, bearing the artist's monogram signature. Very rare.

(See Illustration)

121. THE CHAP BOOK: *LITHOGRAPH POSTER*
Delteil No. 362. Original lithograph in color by Toulouse-Lautrec, good impression bearing the artist's monogram signature. Repaired and mounted on linen.

122. SALON DES CENT: *LITHOGRAPH POSTER*
Delteil No. 366. Original lithograph in color by Toulouse-Lautrec; good impression, bearing the artist's monogram signature. Repaired and mounted on linen.

123. Tortoise-Shell Patch Box Mounted with Miniature on Ivory

French School, circa 1785

Circular tortoise-shell box rimmed with *bronze doré* and mounted with circular portrait on ivory of a young man in a striped coat with red vest.

Diameter 3 inches

124. Tortoise-Shell Patch Box Mounted with Miniature on Ivory

French School, circa 1780

Grooved circular box with incurved sides, the top mounted with a circular rim of *bronze doré* centering an oval miniature of a gentleman in a violet jacket. *Diameter 3¼ inches*

125. Portraits of a Lady and a Gentleman: *Two Miniatures on Ivory*

French School, circa 1780

(a) Oval portrait of a lady with high powdered coiffure, blue lace cap and blue dress; in black oval frame lined with bronze. (b) Bust portrait of a man in brown coat; painted on oval and mounted on circular decorated ivory plaque rimmed with bronze. *Height 1½ and 1⅜ inches*

126. Two Portraits of Men: *Miniatures on Ivory*

French School, circa 1780-95

(a) Portrait of a man in powdered and curled wig, he wears a brown coat with large lapel; circular gilded bronze frame. (b) Portrait of a young man strongly resembling St. Just, in blue coat with red collar and white embroidered lapel; in oval gilded bronze frame mounted with ribbon. Ivory cracked.

127. Portrait of a Young Lady: *Miniature on Ivory*

French School, circa 1835

Bust-length portrait painted in oval of a young lady with curled and braided black hair, she wears a dark dress with a light blue bow about her neck. Narrow brass frame carved with flowers. *Height 3½ inches*

128. Portraits of Ladies: *Two Miniatures on Ivory*

French School, circa 1795

(a) Waist-length portrait in circle of a dark-haired lady in *decollete* black dress with ruff collar of white lace; signed *Dubasty* (Joseph Dubasty). (b) Bust-length portrait in circle of a young lady with curly hair, she wears a sky blue dress wih narrow white lace collar. Both with plain gilded bronze frames. *Heights 2¼ and 2⅛ inches*

129. Portraits of a Lady and a Gentleman: *Two Miniatures on Ivory*

American, XVIII Century

(a) Bust portrait of a lady with powdered hair stuck with flowers, she wears a blue fur-trimmed jacket. Painted in oval by Henry Benbridge. (b) Oval bust portrait of a gentleman with powdered hair, he wears a light blue jacket. Attributed to John Singleton Copley. Both miniatures rimmed in gilded bronze and mounted in rectangular velvet plaques.

Heights 1¾ and 1⅜ inches

130. PORTRAITS OF AN OFFICER AND A GENTLEMAN: *TWO MINIATURES ON IVORY*

French School, Early XIX Century

(a) Portrait of a young army officer in blue and white uniform with gold brocade, he has dark curly hair; oval mounted in gilded bronze frame set in wood mounted with bronze medallion of drums and gun. (b) Waist-length portrait of a gentleman in a black suit, white shirt and tie; signed *Sabatier* (Jean Baptist Sabatier) oval gilded bronze frame.

Heights 2⅜ and 3¼ inches

131. PORTRAITS OF A LADY AND A GENTLEMAN: *TWO MINIATURES ON IVORY*

French School, Early XIX and Late XVIII Century

(a) Waist-length portrait in oval of a dark-haired lady in *decollete* black dress with white collar. (b) Sketch of a young man with curled hair, he is wearing a pink coat and white stock. Both miniatures in gilded bronze rims mounted recessed wood frames. *Heights 2¾ inches*

132. PORTRAITS OF NOBILITY: *TWO MINIATURES ON COPPER*

Dutch, Late XVII and Early XVIII Century

(a) Bust portrait in oval of a noblewoman with powdered hair mounted with jewels, jewel collar and blue and lace dress; rimmed in gilded bronze. Attributed to Martin van Meytens. (b) Bust portrait of a young man with long dark hair, his red cloak is draped over armor plate; in rectangular moulded gilded bronze frame mounted with coronet. *Heights 3¼ and 4 inches*

133. PORTRAIT OF A NAVAL OFFICER: *MINIATURE ON IVORY*

Attributed to E. W. Thomson, English: 1770-1847

Bust-length portrait in oval of the young officer in blue uniform jacket with brass buttons and gold epaulettes, white waistcoat and shirt with blue tie; black frame mounted with molded gilded bronze. *Height 3⅝ inches*

134. PORTRAIT OF POLLY VINCENT: *MINIATURE ON IVORY*

School of James R. Lambdin, American, XIX Century

Waist-length portrait of the dark-haired young lady seated in a green upholstered chair; she wears a ruby red dress with lace collar; rimmed in carved gilded bronze oval mounted in velvet plaque set in beaded gilded bronze frame.

Height of oval: 3½ inches

135. PORTRAIT OF A GENTLEMAN: *MINIATURE ON IVORY*

William Armfield Hopday, English: 1771-1831

Bust-length portrait of a young man with powdered hair, he wears a bright blue coat over white waistcoat and stock. Oval portrait in plain gilded bronze rim, backed with monogram in hair. *Height 2⅝ inches*

136. PAIR IVORY PATCH BOXES MOUNTED WITH PORTRAITS

Camille Isbert, French: 1825-1882

Plain circular patch boxes mounted with *grisaille* profile portraits of a man and a woman respectively, portraits rimmed in *bronze doré*.

Diameter 3⅛ inches

137. OLD MAN READING: *MINIATURE ON IVORY*

English School, circa 1830

Half-length figure of an old man with grizzled beard and hair, he has a green cloak over his gray jacket with white collar and he holds a book in his left hand. Rimmed in gilded bronze and mounted in cherrywood plaque.

Height of oval 4¾ inches

138. NAPOLEONIC GENERAL: *LARGE MINIATURE ON PAPER*
School of Le Gros, French, XIX Century
Bust portrait of the handsome young officer in full colorful uniform, blue sky and white clouds in background. Oval *bronze doré* frame moulded with floral design. *Height 5½ inches*

139. PORTRAIT OF AN OFFICER: *LARGE MINIATURE ON IVORY*
English School, circa 1855
Waist-length portrait of the officer in a brilliant red tunic with a blue sash, he has light hair, mustache and burnsides; light blue background. Rimmed with gilded bronze and mounted in rosewood plaque inlaid with fruitwood.
Height of oval 5½ inches

DRAWINGS, WATERCOLORS AND OIL PAINTINGS

140. TWO DRAWINGS AND A WATERCOLOR
(a) Head of a Woman in Sorrow: sanguine and black pencil drawing, probably Italian, XVII Century. (b) Reclining Nude: black crayon drawing by Olga Kovacs. (c) Costume Design: Watercolor by Roerich. Together with a colotype of a pastel drawing. All framed. (4 pieces)

141. HEAD OF AN INDIAN: *WATERCOLOR*
Profile portrait of an Indian warrior, his long hair in braids and two eagle feathers in his hair. *Circular: 11 inches*

142. NINE WATERCOLORS OF FLOWERS
Various sizes of pictures of brilliantly colored flowers and ferns.

143. SIX WATERCOLORS OF FLOWERS
Sprays of apple blossoms, flowering milkweed, morning glories, etc., on green and buff paper. Various sizes.

144. NINE WATERCOLORS OF FLOWERS
Depicting spring flowers, a sprig of pink roses, daisies, anemones, etc., on variously colored paper. Different sizes.

145. FLAGELLATION OF CHRIST: *INK AND WASH DRAWINGS*
Flemish, XVI Century
The figure of Christ, nude save for a loincloth, bound to a column and being whipped by men dressed in short tunics, on a stepped platform. Matted.
7⅞ x 6⅞ inches

146. COTTAGE IN LANDSCAPE: *PENCIL DRAWING*
Jan van Goyen, Dutch: 1596-1656
Depicting a thatched cottage with trees in the background, and a rocky mass in the foreground. Matted. *4¼ x 9⅜ inches*

147. MYSTIC MARRIAGE OF ST. CATHERINE: *SEPIA WASH DRAWING*
Paolo Farinati, Italian: 1522/5-1606
Depicting the kneeling figure of St. Catherine wearing crown, receiving a ring from the Infant Christ Child, who is being held by the Virgin. Gray paper. Heightened with white. Framed. *13½ x 11⅜ inches*

148. TRITONS AND NEREIDS: *INK AND SEPIA WASH DRAWING*
A group of river gods and nymphs sporting in the waves, in a procession with Neptune in his chariot in the background. Matted.
8 1/16 x 11¾ inches

149. ALLEGORICAL SCENE: *PEN AND SEPIA WASH DRAWING*
Michael Willman, German: 1630-1706
In the center a couple being married, to the right and left are a procession of nuns and priests respectively, above and below are allegorical female figures. Folded and repaired. Matted. *7⅞ x 10 inches*

150. CHRIST HEALING THE SICK: *SEPIA WASH DRAWING*
Attributed to Giuseppe Maria Crespi, Italian: 1665-1747
The youthful Christ bends over an aged man who kneels before him and helps him to arise, as a crowd of followers stand behind him and watch attentively. Mounted and repaired. Matted. Heightened with white.
Oval: 10½ x 13¾ inches

151. CUPIDS: *SEPIA INK AND WASH DRAWING*
Spanish, XVII Century
A group of cupids playing among the branches of a large tree, in the background a tower. Mounted.

152. STUDIES FOR LEDA AND THE SWAN: *INK DRAWING*
Gabriel Jacques de Saint-Aubin, French: 1724-1780
Sheet with three sketches of the reclining nude figure of Leda with the swan. Matted. *9⅜ x 12⅜ inches*
From the collection of Charles Huard.

153. PORTRAIT OF ROLLIN: *CRAYON DRAWING*
Nicolas Lancret, French: 1690-1743
Seated figure in powdered wig and dressed in waistcoat with high collar; in black crayon heightened with sanguine. Inscribed at lower right *Portrait de Rollin.* Has bookplate of de Watteville collection on reverse. Framed.
9 x 5½ inches
From the Collection de Watteville.
From R. Ederheimer, New York.

154. FIVE CHINESE PAINTINGS OF LADIES OF THE COURT
XVIII Century
Standing figures in flowing robes, delicately tinted in green, peach and other colors. On rice paper and silk. *Largest: 9 x 6¾ inches*

155. HORSEMEN IN A COURTYARD: *PENCIL DRAWING*
Philip Wouwerman, Dutch: 1614-1668
Two young men in plumed hats, on horseback, approach an enclosure with two poles before which are a boy and man beside a horse. Paper folded.
10¾ x 14½ inches

156. FIRE IN THE TEMPLE: *SEPIA INK AND WASH DRAWING*
Bartholomaus Spranger, Flemish: 1546-1627
A crowd of figures, in agitation and panic-stricken because of the fire, sketched in sepia ink, in the center foreground, a muscular figure supporting himself by a column, bends over to light the fire. Repaired and mounted.
6½ x 8¼ inches

157. LANDSCAPE: *SEPIA INK AND WASH DRAWING*

Joshua Graaf (Attributed to), Dutch, Late XVII Century

View of a country landscape with rolling hills dotted with trees in full foliage, with a prospect of a village in the center, in the foreground figures of shepherds. Dated *1674* at right. *3⅝ x 6 inches*

158. LANDSCAPE: *PENCIL DRAWING*

Attributed to Cornelis van Noorde, Dutch: 1731-1795

Vista of a house surrounded by trees in full foliage to the left, with a church with two figures before it to the right, in the foreground, water with a man in a boat. *4½ x 7¼ inches*

159. SHEEP: *WATERCOLOR*

John Austin Sands Monks, American: 1850-1917

A sheep pokes its head through a white log fence and cries to a little lamb on the left. Lush green countryside in the background. Signed and dated at lower left *J. A. S. Monks, (18)87.* *9¼ x 13 inches*

160. GIRL DIPPING A VEIL: *SEPIA INK DRAWING*

English School, XVIII Century

Figure of a young woman in loose garment and wearing her hair in a classical 'Psyche' knot, upholding a veil which she dips into an urn. Matted.
6⅛ x 4 7/16 inches

161. PORTRAIT OF A YOUNG WOMAN: *CRAYON DRAWING*

Jacques Andre Portail, French: 1695-1759

Young woman in dressing gown seated in a chair, her feet resting on a *banquette;* in black crayon with touches of sanguine. Framed. *8 x 6 inches*

From the Collection of E. Desperet 1865.
From R. Ederheimer, New York.

162. FALL OF THE GIANTS: *SILVER POINT AND INK DRAWING*

School of Giulio Romano, XVI Century

Depicting the Giants being crushed under the falling rocks, to the right two of them try to hold up an arched opening. Small repairs. Framed.
15¾ x 21½ inches

Note: This drawing is recorded in Waagen's *Art Treasures,* Vol. IV, p. 293.
From the collection of J. Sanders, Esq., 1858.

163. MAN AND HORSE, AND TWO HEADS: *INK AND WASH DRAWINGS*

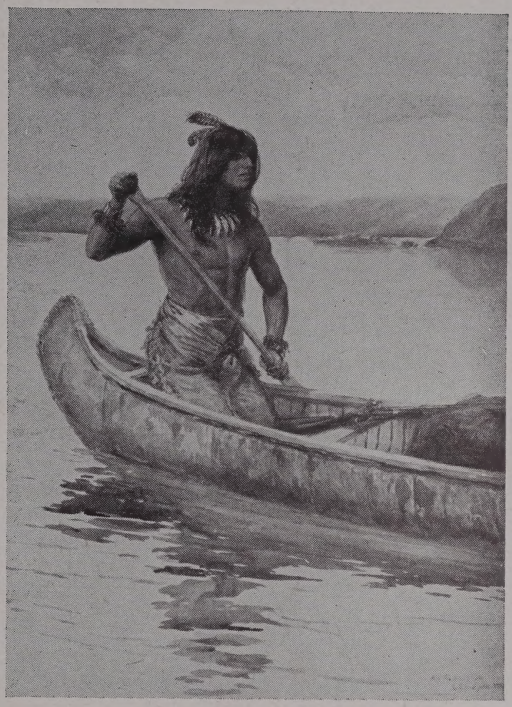
Italian School, XVII Century

Study of a man holding the bridle of a rearing horse. Study of the head of a man and the head of a child. Framed.

164. CHARLES II LANDING IN ENGLAND: *WATERCOLOR*

William Heath, English: 1795-1840

A group of nobles fall at the feet of the King and present him with two large keys on a platter, other men are grouped about on the beach with pikes and banners; in the background is seen a large host of people in the field and a large castle rising on the hill beyond. Signed and dated at lower right. *W. Heath del. 1836.* *7¼ x 8⅛ inches*



165

DRAWINGS, WATERCOLORS AND OIL PAINTINGS—*Continued*

165. An Algonquin: ***Watercolor***

Henry Sandham, American: 1842-1912

A young Algonquin brave kneels in the stern of his canoe and paddles along the quiet waters, his rifle resting on the seat. Signed and dated at lower right *An Algonquin, H. Sandham 1888.* *27 x 18½ inches*

(See Illustration)

166. The Scientific Toper: *Pencil Drawing*

David Claypoole Johnston, American: 1797-1865

Figure of a drunken man in high hat and holding a cane, standing before a bar, another man standing behind, prepares to pour him a drink. Matted. *4⅛ x 4⅞ inches*

Note: This drawing was published in *Scraps* (Boston, 1849), n.s., Pl. 1.

167. Two Pencil Drawings

American School, circa 1860

Dreaming of Her Soldier Husband, depicting a young woman seated before a window; and *The Trysting Place,* showing the figure of a young woman under a tree. Matted as one. *Each 5 x 8 inches*

168. Studies of Soldiers and Farmers: *Pencil Drawing*

American School, circa 1860

Figure of a Civil War soldier and three other men, on the reverse a rocky landscape sketch. Torn and repaired. Matted *6¾ x 10½ inches*

168a. Pair Charcoal Drawings

French, XIX Century

(a) Bust length portrait of a young man facing to right, wearing a white powdered wig and a flowing robe which he fingers with his left hand. (b) Head and Shoulders Portrait of an artist facing the observer, his white shirt open at the throat and a piece of fur over his left shoulder; in his right hand he holds a piece of chalk. Heightened in white.

169. Blue Beard: *Wash Drawing*

John White Alexander, American: 1856-1915

Figure of an animal-headed man with long beard, holding a jar labeled 'indigo' before a dressing table, behind and around him are covered urns labeled 'Emmeline', 'Jane', etc. Signed with initials *J.W.A.* Framed. *21¼ x 14½ inches*

170. Allegorical Scene: *Watercolor*

English, Early XIX Century

A knight in armor leads a group of women and children through the countryside with sheep and a shepherd in the background. Signed illegibly at lower right. *9¼ x 14 inches*

171. Running Out the Guns: *Wash Drawing*

Winslow Homer, N.A., American: 1836-1910

The dark figures of the gun crew are seen preparing to fire a heavy cannon from the lower deck of a warship; brilliant light comes in through the porthole. Signed at lower left *Homer.* *10½ x 14 inches*

172

COLLECTION OF ORIGINAL DRAWINGS

By Arthur B. Davies (American: 1862-1928)

172. A Nude: ***Pastel Drawing***

Full length of an exquisite figure of a young girl, in a dancing step seen from the back; her braided hair is tied with a small black bow at her forehead.

(See Illustration)

173. Pencil Drawing and Aquatint
Pencil drawing "The Couch" with reclining nude, a robe falling from her shoulders; resting on one arm, the other lying along the back of the couch. "Dawn"—a kneeling nude, partly to right, loosely clasped raised hands at her breast. Aquatint in color on dark background. Signed in pencil.

174. The Blue Dress, The Sea-Shore: *Two Pastel Drawings*
A little girl facing front, wearing a blue and white dress, her blond hair tied with a pink bow, points with an outstretched right arm. Misty day at the shore, various groups in the foreground, and a sailboat dimly seen.

175. Heads of Women: *Crayon and Pastel Drawings*
Head to right, hair dressed a l'Empire, crayon drawing; Head to left, suggestion of white dress, veiling on hair falling over the shoulders, in Chinese orange tones touched with lavender.

176. Two Nudes: *Pastels on Orange Background*
Seated nudes, each in a graceful pose, one with loose floating dark hair; the long red braids of the other thrown to the right across her knees.

177. Two Pastel Drawings
A girl with loose hair lying full length: dark background. Her raised head resting on one arm, she wears a low soft white dress toned in stone green; signed. Suggestion of a couch on which a woman, partly nude reclines leaning forward and resting on both arms, green background; signed.

178. Pastel and Crayon Drawings
A stooping woman, her robe falling from arms and shoulders, held by one hand, the other arm almost touching the floor. In soft color on a grey ground. Crayon drawing of a tall nude woman, one arm raised, the other holding drapery about her knees. Note the changes suggested . (2 pieces)

179. Nudes: *Two Crayon Drawings*
Group of three women, one with long red braids, seen full length in pastel colors on an orange pastel ground. Interesting as showing also suggested changes of pose: Two nudes similar posing with lifted arms. Both are signed.

180. Panel in Gobelin Tapestry on a Stretcher
Young woman, nude, seen at half length, profile to left with raised arms, one tossing back two long dark reddish brown braids. Square form ivory ground, two-inch border of dull green with running vine and tufted grey-blue flower heads. *21 x 17 inches*

Note: Brought to America by Arthur B. Davies, artist, and procured by him direct from the Gobelin factory.

181

181. LANDSCAPE WITH CATTLE AND DUCKS: *OIL PAINTING*

Arthur Fitzwilliam Tait, N.A., American: 1819-1905

Two cows stand in a shallow pond, one drinks from the water; in the right foreground are four ducks, in the background before a stone fence are other cattle and ducks. Signed and dated at lower right *A. F. Tait, N.A., 1881.*

Canvas on Panel: 16 x 24 inches

(See Illustration)

182. REFUGEES: *OIL PAINTING*

John Joseph Enneking, American: 1841-1916

A peasant in a blue coat pulls his cart through the snow on the winding road in the foreground, while farther back other refugees can be seen; the dark clouds dim the countryside. Signed and dated at lower right *Enneking 1874.*

Panel: 8 x 12 inches

183. STORM OFF THE COAST OF IRELAND: *OIL PAINTING*

Francis Eliot Gifford, American: 1844-

The gray green sea lashes the jagged rocks that jut from the beach and in the foreground a mast lies on the sands; signed and dated at lower left *F. E. Gifford (18)93.* *9 x 14¼ inches*

184. TRAVELLERS RESTING: *OIL PAINTING*

Dutch School

A group of travelers rest their horses and water them at a roadside inn that looms in the right background. Signed at lower right *Huglerburg.*

Panel: 9½ x 10 inches

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